

**College of San Mateo  
Official Course Outline**

1. **COURSE ID:** LIT. 840    **TITLE:** The Short Poem in English: A Survey

**Units:** 3.0 units    **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours

**Method of Grading:** Pass/No Pass Only

2. **COURSE DESIGNATION:**

**Non-Degree Credit**

**Transfer credit:** none

3. **COURSE DESCRIPTIONS:**

**Catalog Description:**

The study of major short poems in English from Chaucer to hip-hop, with an emphasis on different critical approaches, historical context, and literary appreciation. Lectures, discussions, and related reading.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Demonstrate familiarity with a variety of representative short works from English language poetry, identifying major literary, cultural, and historical themes.
2. Present a critical, independent analysis of themes in one or more works of English language poetry in the form of a project, paper, or presentation.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Students should be able to demonstrate mastery of student learning outcomes. In addition, students should have read major short works of English-language poetry from Chaucer to the present day, with an emphasis on an appreciation and enjoyment of the poetic voice.

6. **COURSE CONTENT:**

**Lecture Content:**

The course covers the major works of English and American poets from the late medieval period through to the modern day. Authors selected should include the major canonical works, as well as a variety of other, less well-represented poetic voices with literary merit that illustrate the historical and social context. (Note: These are suggestions, not a required nor an exhaustive list.)

English poetry, 14th-17th centuries: Beowulf, Chaucer, the Gawain poet, medieval lyrics, Wyatt, Shakespeare, Philip Sydney, John Donne, Marvell, Milton.

Early American poetry, 16th-18th centuries: William Bradford, Anne Bradstreet, Mary Rowlandson, Cotton Mather, Sara Kemble Knight, Phyllis Wheatley, Sarah Wentworth Morton, Washington Irving, the Cherokee Memorials, Lydia Maria Child.

18th & 19th century poetry: Charlotte Smith, William Blake, Robert Burns, Joanna Baillie, William Wordsworth, John Keats, Percy Shelley, Samuel Coleridge, Lord Byron, Walter Savage Landor, Walt Whitman, Ralph Waldo Emerson, Alfred Lord Tennyson, Longfellow, Emily Dickinson, Rebecca Harding Davis, Margaret Fuller, Fanny Fern, Harriet Jacobs, Elizabeth Browning, Robert Browning, Matthew Arnold, Christina Rossetti, Gerard Manley Hopkins, Oscar Wilde, Rudyard Kipling, A. E. Housman.

20th century poetry: William Yeats, T. S. Eliot, Wilfred Owen, Siegfried Sassoon, Stevie Smith, Lois MacNeice, W. H. Auden, Robert Frost, Langston Hughes, William Carlos Williams, e. e. cummings, Philip Larkin, Theodore Roethke, Elizabeth Bishop, Gwendolyn Brooks, James Dickey, Denise Leventov, Allen Ginsberg, Philip Levine, Anne Sexton, Adrienne Rich, Sylvia Plath, Audre Lorde, Mary Oliver, Louise Glück, Joy Harjo, Tupac Shakur, Biggie Smalls (the notorious B.I.G.)

7. **REPRESENTATIVE METHODS OF INSTRUCTION:**

Typical methods of instruction may include:

- A. Lecture
- B. Discussion

C. Other (Specify): • Lectures: Instructor gives an oral presentation to introduce students to a new work, historical concept, or author • Inductive presentations: Instructor provides students with an array of data from which they draw general conclusions about a work, author, time period, skill set, or other course material; • Guided readings: Students read and interpret specific works with instructor guidance (questions); • Journal work: Students write journal entries in response to specific questions; • Student discussions: Student-led oral discussions based on journal reading and other class activities; structured small- and large-group interaction; • Dramatic presentations: Recorded readings/dramatizations of appropriate material (e.g. plays, poetry readings, film adaptations) • Collaborative/individual projects: Student-initiated projects into coursework or course-related material (research, drama, presentations, etc.)

#### 8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

**Writing Assignments:**

Students write journal entries in response to specific questions.

**Reading Assignments:**

Guided reading: students read and interpret specific works with instructor guidance.

**Other Outside Assignments:**

**Collaborative/individual projects:** Student-initiated projects into coursework or course-related material (research, drama, presentations, etc.)

#### 9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

A. Oral Presentation

B. • Oral presentations: Active participation in class discussions to demonstrate understanding of material and independent response to literary works. • Journals: Written responses to assigned readings to demonstrate completion and understanding of material and to aid student in synthesizing course works and themes.

#### 10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

A. Vendler, Helen. *Poems- Poets- Poetry: An Introduction and Anthology.*, 3rd ed. New York: Bedford St. Martin's, 2010

B. Meyer, Michael. *Poetry: An Introduction*, 6th ed. New York: Bedford St. Martin's, 2010

**Origination Date:** January 2018

**Curriculum Committee Approval Date:** February 2018

**Effective Term:** Fall 2018

**Course Originator:** Daniel Keller